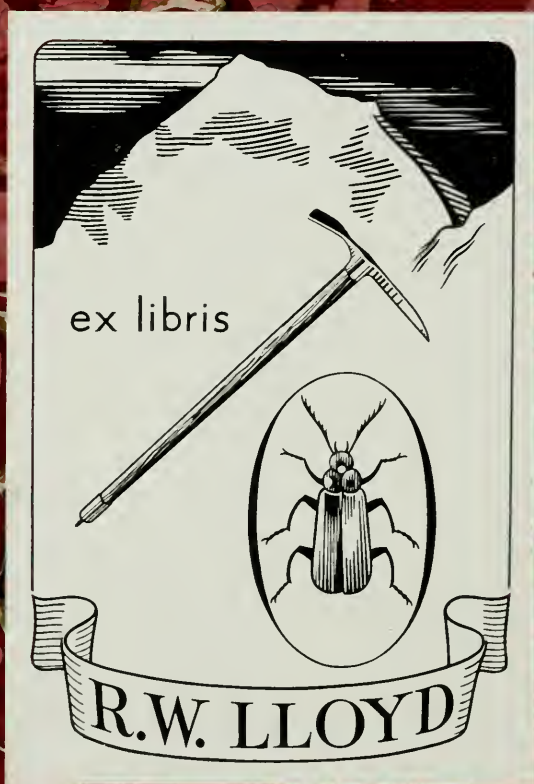
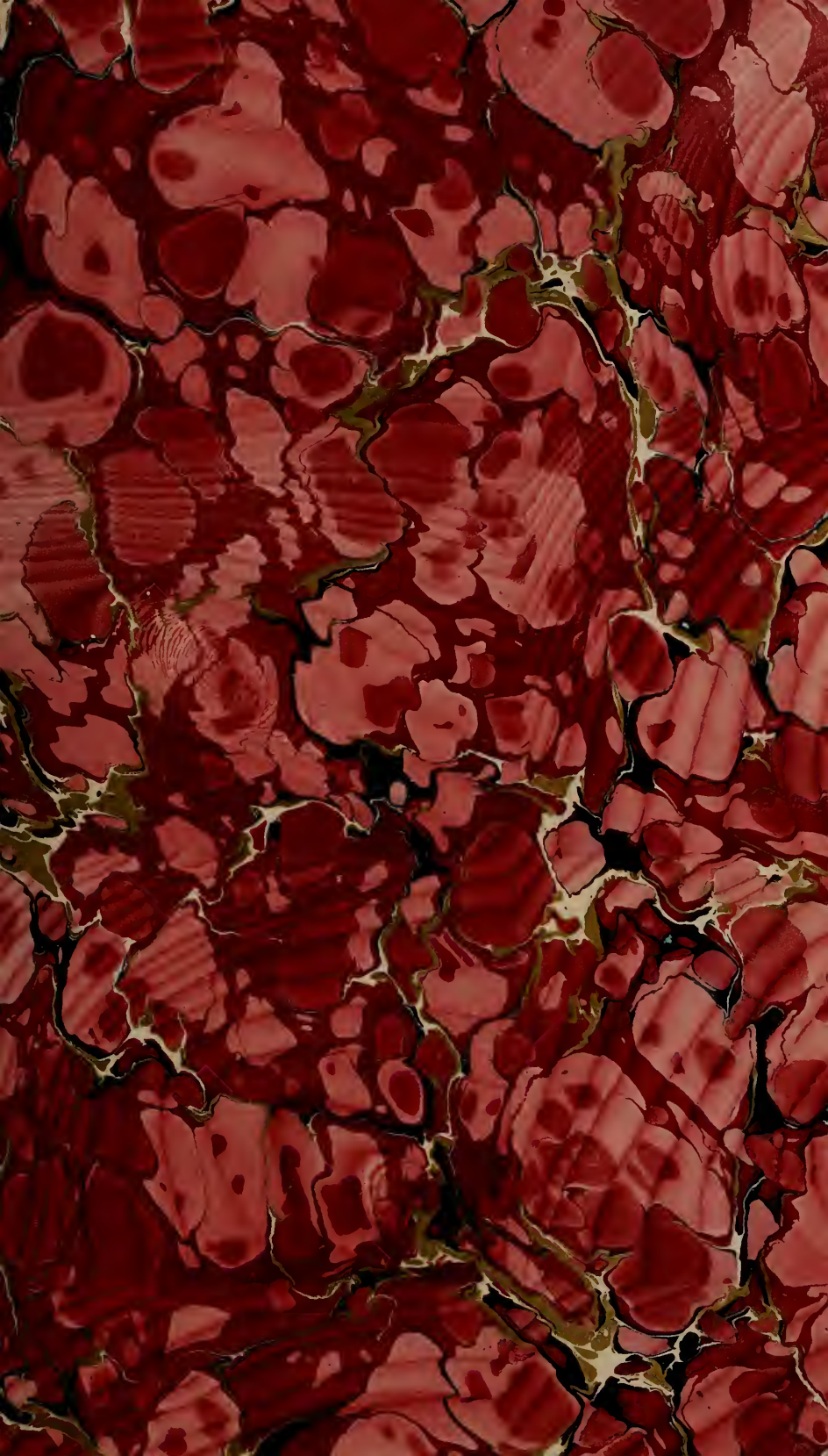


2/28/91  
to  
7/27/91













PRIVATE  
CATALOGUE

OF

THE COLLECTION OF

# ETCHINGS

BY

CHARLES MERYON,

OF

M. DE SALICIS,

*Deceased, late of Paris;*

AND A SMALL COLLECTION OF

DRAWINGS BY THE OLD MASTERS,

THE PROPERTY OF

A BARONET;

WHICH

Will be Sold by Auction, by

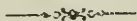
MESSRS. CHRISTIE, MANSON AND WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On THURSDAY, JULY 16, 1891,

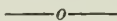
AT ONE O'CLOCK PRECISELY.



May be viewed Two Days preceding, and Catalogues had, at  
Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 King Street,  
St. James's Square, S.W.

5/5/-

## CONDITIONS OF SALE.



- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.



# CATALOGUE.



On THURSDAY, JULY 16, 1891,

AT ONE O'CLOCK PRECISELY.



*The following are the Property of M. DE SALICIS,  
deceased, late of Paris.*

## PORTRAITS OF MÉRYON.

- 1 Profile, in Cameo, by Bracquemond—*first state, with the verses*
- 2 The same—*second state, the plate reduced*
- 3 Méryon seated, by the same
- 4 Méryon mad, after Flameng (*héliogravure*)—*proof before letters ;*  
and another 2
- 5 Facsimile of a pastel, late in Mr. Burty's Collection—*lithograph*  
by T. Chauvel
- 6 Impression of the brass plate engraved by Bracquemond for  
Méryon's tomb—*one of two impressions taken*

## ETCHINGS.

- 7 The Cow and the Ass. B. 2, W. 63
- 8 A Soldier, after Salvator Rosa. B. 3, W. 67—*one of two*  
*impressions known*
- 9 A Shepherdess, after Stefano della Bella. B. 4—*the only impres-*  
*sion known*

- 10 The Three Pigs in front of a Hovel, after Karel Du Jardin. B. 6,  
W. 65; and the Two Horses, after the same. B. 7, W. 66 2
- 11 Le Pavillon de Mademoiselle, after Zeeman. B. 8, W. 68
- 12 L'Entrée du Faubourg St. Marceaux, after the same. B. 9,  
W. 69—*proof before letters, with Zeeman's title in Méryon's  
autograph*
- 13 The same—with letters
- 14 A Watermill near St. Denis, after the same. B. 10, W. 70
- 15 La Seine au Coin du Mail, after the same. B. 11, W. 71
- 16 South Sea Fishers, after the same. B. 14, W. 75—*first and  
second states*; and Calais to Flushing, after the same. B. 15,  
W. 74 3
- 17 Entrée du Convent des Capucins Français à Athènes. B. 16,  
W. 32—*proof before any letters*
- 18 The same—with letters
- 19 La Salle des Pas Perdus, after Du Cerceau. B. 17 W. 76—*trial  
proof, with three autograph letters of Méryon* 4
- 20 The same—the plate cut, with the address 2
- 21 Chenonceau. B. 18, W. 77, after the same
- 22 Le Pont Neuf et la Samaritaine, after Nicolle. B. 19, W. 29—  
*trial proof, before the sky*
- 23 The same—with letters
- 24 Le Pont au Change, vers 1784, after the same. B. 20, W. 28—  
*trial proof*
- 25 The same—*proof before letters*
- 26 Map of the Naval Fight of Sinope. B. 21, W. 79—*proof, with  
an autograph letter of Méryon at the back, addressed to M.  
Salicis*
- 27 The same—an impression with the label of the publisher, Tanera 2
- 28 San Francisco. B. 22, W. 80. The Five Photographs which  
served Méryon to build up this Composition (referred to by  
Burty in his Catalogue); and an impression of the plate 2

- 29 Ruins of Pierrefonds. B. 23, W. 81 *Seigney*
- 30 Rue Pirouette-aux-Halles. B. 24, W. 30—with the initials on the chimney stack
- 31 The same—the initials erased, with alterations in the inscription &c.; and another impression—with further alterations 2
- 32 Presentation to King Louis XI. B. 25, W. 82—proof before 'sc.' after the initials; and another—with 'sc.' 2
- 33 Chevet de St. Martin-sur-Renette. B. 26, W. 83
- 34 Passerelle du Pont au Change après l'incendie de 1621. B. 27, W. 84—proof with Méryons autograph; and another—with letters 2
- 35 Partie de la Cité de Paris. B. 28, W. 31—trial proof before the towers of Notre Dame, the sky, and much other work *Wedmore*
- 36 The same—proof before the inscription on the sign-board, and with Méryon's autograph
- 37 The same—proof before letters *Seigney*
- 38 The same—with letters
- 39 Le Grand Châtelet à Paris. B. 29, W. 85—proof; and another—with letters 2
- 40 Vue de l'Ancien Louvre, after Zeeman. B. 30, W. 60—proof, before the stamp of the Chalcographie, dated by Méryon, 3 Avril '66
- 41 The same—proof with the stamp; and another—with letters 2
- 42 Eaux Fortes sur Paris. B. 31, W. 1—on brown paper *Seigney*
- 43 The same—on Dutch paper *Keppel*
- 44 A Reinier dit Zeemann. B. 32, W. 2
- 45 Ancienne Porte du Palais de Justice. B. 33, W. 3 1A
- 46 Armes de Paris. B. 35, W. 5—proof before any letters *WA Seigney*
- 47 The same—with letters *Seigney*
- 48 Le Stryge. B. 37, W. 7—proof with the verses, before the plate was cut on the right, on green paper *Seigney*
- 49 The same—proof with the verses, the plate cut *do*

7. - - 50 Le Stryge—the verses erased
- 51 The same—with the title; and another—with the curve of the nose retouched *Kerpel* 2
- 52 Le Petit Pont. B. 38, W. 8—proof with the margin uncleaned, on green paper *Seigney*
- 53 The same—the margin cleaned *Saltman*
- 54 L'Arche du Pont Notre Dame. B. 39, W. 9—proof before any letters, on green paper
- 55 The same—with letters *Bouillon*
- 56 The same—with title and monogram
- 57 La Galerie de Notre Dame. B. 40, W. 10—first state, with autograph dedication to M. P. Salicis
- 58 The same—the same state, on green paper
- 59 The same—with title and monogram
- 60 La Rue des Mauvais Garçons. B. 41, W. 11
- 61 La Tour de l'Horloge. B. 42, W. 12—trial proof, before the marginal line at the bottom, on green paper *MR*
- 62 The same—with the line mentioned
- 63 The same—with title and monogram
- 64 Tourelle, rue de la Tixeranderie. B. 43, W. 13—first state, on green paper *Seigney*
- 65 The same—with title
- 66 St. Etienne du Mont. B. 44, W. 14—proof before the plate was reduced, and before the initials
- 67 The same—first state, on green paper *Seigney*
- 68 The same—second and fourth states *Kerpel* 2
- 69 La Pompe Notre Dame. B. 45, W. 14—first state, on green paper *Seigney*
- 70 The same—second state
- 71 The same—with title, fourth state *Houss*
- 72 La Petite Pompe. B. 46, W. 16 *Seigney*  
*Kerpel*

- 73 Le Pont Neuf. B. 47, W. 17—*trial proof before any letter, and before the smoke issuing from the chimney of the Mint*
- 74 The same—*first state, with the address before the verses, on green paper* *Salicis*
- 75 The same—*second state, with the verses, on green paper*
- 76 The same—*the verses taken out* *Wedmore*
- 77 The same—*the chimney of the Mint erased, the title in large capitals*
- 78 The same—*the title in small capitals, and with the number*
- 79 Le Pont au Change. B. 48, W. 18—*trial proof, before sky and background beyond the bridge*
- 80 The same—*first state, with the balloon 'Speranza,' and the plate of verses of 'L'Espérance' (B. 49, W. 19) without dedication* 2
- 81 The same—*with title and the birds, second state* *Depey*
- 82 The same—*third state, with balloons* *do*
- 83 La Morgue. B. 50, W. 20—*trial proof, before the completion of the square line and the retouch* *Alving*
- 84 The same—*first state, before letters, with autograph dedication to M. Salicis* *Young*
- 85 The same—*second state, with letters*
- 7/— 86 The same—*with title and monogram*
- = (87) L'Hotellerie de la Mort. B. 51, W. 21 F
- = 88 L'Abside de Notre Dame. B. 52, W. 22—*first state before letters, with autograph dedication to Mr. Salicis* JRR F *Depey*
- 89 The same—*second state, with letters, with autograph dedication*
- 90 The same—*with title and number*
- 91 Le Tombeau de Molière. B. 53, W. 23
- 92 Estampes Anciennes Rochoux. B. 54, W. 47—*first trial proof; and another—with the lamp replaced by a galley* 2
- 93 Tourelle, rue de l'Ecole de Médecine. B. 55, W. 24—*first state, with title "Tourelle, dite de Marat," and inscription*



- 8/- 94 The same—with the title "*Tourelle, rue de l'école de Médecine,*"  
 with autograph inscription and dedication *Keynol*
- 3/- 95 The same—last state
- 5/- 96 Rue des Chantres. B. 56, W. 25—first state before letters ~~RA~~ *Keynol*
- 5/- 97 The same—second state *Scalping*
- 10/- 98 Rue des Toiles, Bourges. B. 58, W. 35—first state, with the dog *EA*
- 14/- 99 The same—third state, before the title
- 11 = 100 Ancienne Habitation à Bourges. B. 59, W. 34—trial proof,  
 before much work on the houses in the distance *RA* *Seper*
- 2 101 The same—with work added *Keynol*
- 5.10 - 102 Le Pilote de Tonga. B. 60, W. 36—first state, with the edges  
 unfinished *Seper*
- 103 Le Malingre Cryptogame. B. 61, W. 37—in various states 4
- 10 0 = 104 Head of a New Zealand dog. B. 62, W. 38—first state, before the  
 monogram *HA* *Lawson*
- 105 The same—second state, with monogram
- 106 Greniers indigènes et habitations à Akaroa. B. 63, W. 39—  
 trial proof before any letters, with Méryon's autograph
- 107 The same—with letters and monogram; and another 2
- 108 Grande Case Indigène. B. 64, W. 40—the original drawing, in  
 Indian ink
- 109 The same—proof before any letters
- 110 The same—with letter and monogram, on India paper; and one  
 —on Dutch paper 2
- 111 Uvea : Pêche aux Palmes. B. 65, W. 41—the original drawing,  
 in Indian ink
- 112 The same—proof before letters; and one—with letters 2
- 113 La Pointe des Charbonniers. B. 66, W. 42—the original sketch,  
 in Indian ink
- 114 The same—first and second states 2

- 115 The same—*third and fourth states* 2
- 116 Title for the New Zealand Set. B. 67, W. 46—the *original drawing*
- 117 The same—*six trial proofs, representing various states of the plate* 6
- 118 The same—an *impression on buff paper*; and one—on *blue paper* 2
- 119 Etat de la Colonie Française d'Akaroa. B. 68A, W. 43—the *original sketch, taken on the spot*
- 120 The same—a *reduced drawing for the etching*; and two impressions of the latter 3
- 121 La Chaumière du Colon Vieux Soldat. B. 68E, W. 44
- 122 Provolant des Iles Mulgraves. B. 69, W. 45—the *original drawing, in pencil*
- 123 The same—a *trial proof*; and two early states of the plate 4
- 124 The same—*proof before letters*; and three others, in different states: one bears an autograph of Méryon, acknowledging a debt of 15 centimes to his baker 4
- 125 Le Petit Prince Dito. B. 59, W. 70 2
- 126 A Monsieur Eugène Bléry. B. 71, W. 48
- 127 The same Verses—*another plate, undescribed, unique impression*
- 128 La Loi Lunaire. B. 72, W. 49: two pencil drawings; and a trial proof before any lettering 3
- 129 The same—with *inscription, coloured by hand* 2
- 130 Ditto, the smaller plate. B. 73, W. 50: the *Original Drawing*, and six proofs of various states of the plate 7
- 131 La Loi Solaire. B. 74, W. 51—*impression with autograph corrections by Méryon*; and another impression 2
- 132 Ci-git la Vendetta. B. 77, W. 55—*impression with Méryon's autograph*; and another 2
- 133 Rebus on the Duc de Morny. B. , W. 56—*impression of the plate uncleaned*; and another 2

- 134 Rebus : Béranger, &c. B 78, W. 57
- 135 Frame for the portrait of a Printer. B. 79, W. 54—*eight proofs, in various states* 8
- 136 Frontispiece for a Catalogue of the work of Thomas de Leu. B 80, W. 61—*trial proof, before some work and any lettering*
- 137 The same—*with letters*
- 138 Le Ministère de la Marine. B. 82, W. 26—*first state, before any letters*
- 139 The same—*second state, with the monogram*
- 140 Collège Henri IV. B. 83, W. 58—*first state, 'réservé'*
- 141 The same—*second state, with monogram and steamer, ditto*
- 142 The same—*third state*
- 143 The same—*fourth state*
- 144 The same—*fifth state*
- 145 Bain froid Chevrier. B. 84, W. 27—*first state, before any lettering* TA
- 146 The same—*second state, with monogram and title*
- 147 The same—*with verses, autograph, and dedication* MA
- 148 The same—*the same, with the verses printed in red*
- 149 The same—*the same, with the verses printed in gold*
- 150 Evariste Boulay-Paty. B. 89, W. 87; and Pierre Nivelles. B. 91, W. 89 2
- 151 François Viète. B. 90, W. 88—*trial proof before any letters*
- 152 The same—*with letters*
- 153 Théodore Agrippa d'Aubigné. B. 92, W. 90—*proof before letters*
- 154 Jean Besley. B. 93, W. 91; and René de Burdigale. B. 94, W. 92, 2
- 155 Armand Guérard. B. 95, W. 54—*four different states* 4
- 156 Louis Jacques Marie Bizeul. B. 96, W. 93; and Benjamin Fillon. B. 97, W. 94—*proof before letters* 2

# A DIFFERENT PROPERTY.

|     |  |    |
|-----|--|----|
| 157 | Various woodcuts by Hans Schaufelein, <i>odd plates from the work</i><br>"Speculum Passionis"; and others, by L. Cranach | 15 |
| 158 | Christ on the Mount, by A. Durer, iron plate. B. 19, <i>fine</i>   | 2  |
| 159 | The Virgin and the Butterfly. B. 44, <i>fine</i>   |    |
| 160 | The Last Supper, by A. Durer, <i>fine</i> . B. 54; and other woodcuts  | 3  |
| 161 | The Apocalypse, odd plates; and others, by A. Durer  | 9  |
| 162 | Life of the Virgin, by A. Durer, <i>some fine</i> , complete frontispiece<br>cut   | 20 |
| 163 | The Virgin and Child, by A. Durer—woodcut. B. 96; and others   | 4  |
| 164 | The Small Passion, by A. Durer, <i>some fine</i> . B. 16–52, <i>seven plates</i><br><i>wanting</i>                       | 30 |
| 165 | The Trinity, by A. Durer; and others   | 4  |
| 166 | St. George. B. 131; and others   | 5  |
| 167 | The Last Judgment; and others—woodcuts by A. Durer   | 6  |
| 168 | St. John the Evangelist; and others, by Durer  | 6  |
| 169 | The portrait of Varnbüler. B. 155; and others, by Durer, <i>some</i><br><i>rare</i>                                      | 14 |
| 170 | Designs for tapestry work. B. 140, 141, 143, <i>rare</i>   | 3  |

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*The Property of A BARONET.*

DRAWINGS BY OLD MASTERS.

|  |   |
|--|---|
| 171 Various Sketches—in red chalk, by Andrew Sacchi ; and others                           |   |
| 172 Female carrying Manna, by Raffaello, engraved by M. Antonio ;<br>two other drawing     | 3 |
| 173 The Flight into Egypt, by Carlo Maratti ; and other sketches                           |   |
| 174 Roman Ruins, by Paunini  | 4 |
| 175 Mother and Child, by Carlo Maratti—from the Collection ; and<br>others                 | 4 |
| 176 Various Sketches, by Castiglioni, Maratti and others                                   |   |
| 177 Decoration for a Ceiling, by Filippo Lawri ; and a Landscape,<br>by the same artist    | 3 |
| 178 Assumption of the Virgin, by Murillo ; and other drawings, by<br>Cangiasi ; &c.        | 8 |
| 179 Hunting Scenes, by T. Wyck   | 5 |
| 180 Study—in sepia, by Sir Joshua Reynolds ; and two others                                | 3 |
| 181 Mars and Venus, by Angelian Kauffman   |   |
| 182 Hunting Scenes, by J. Wyck   | 2 |
| 183 Heads of Children—in red chalk, washed ; St. George and the<br>Dragon, by Isaac Oliver | 3 |
| 184 Two Landscapes, by Gainsborough  | 2 |
| 185 Portrait of a Lady, by Thos. Gainsborough  |   |
| 186 Landscape, by John Wootton ; &c.   | 3 |
| 187 Studies of Heads, by Parmigiano ; Nymphs and Fauns dancing,<br>by Rysbrack             | 6 |
| 188 Portrait of a Lady, by Sir Peter Lely  |   |
| 189 Girl playing a Guitar—an important drawing, by T. Rowlandson                           |   |
| 190 Highly finished Portrait of a Girl—in pencil, by D. Loggan                             |   |

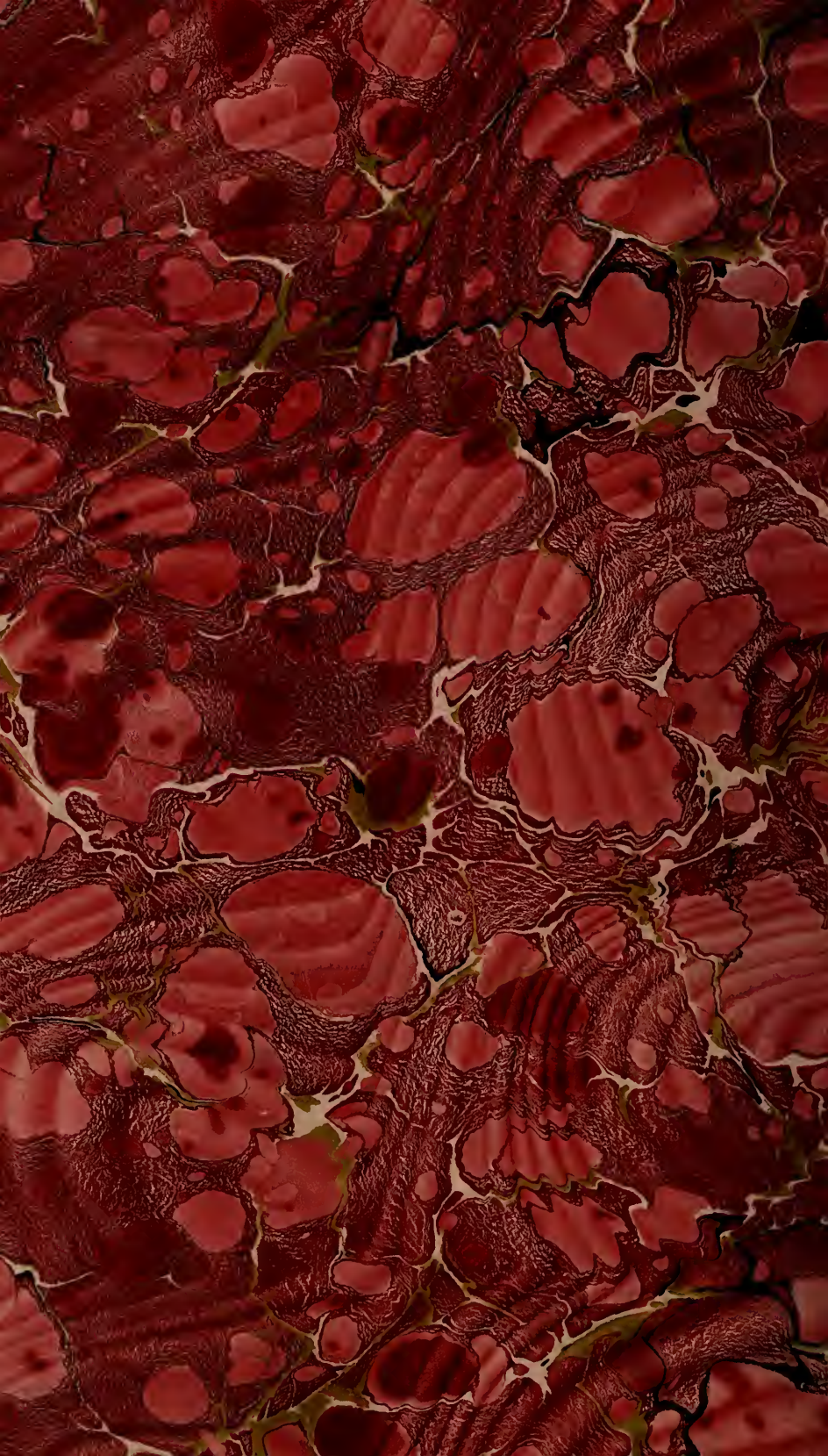


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| 191 | Drawing of Poultry, by Barlow  | 3  |
| 192 | Tragedy and Comedy, by Cipriani ; and others   | 3  |
| 193 | Drawings of Animals, Poultry, &c.— <i>in coloured chalk</i> , by<br>F. Casanova        | 4  |
| 194 | A Series of Studies— <i>in oil</i> , by an unknown Artist                              | 10 |
| 195 | A Wooded Landscape, by Elsheimer ; St. Cecelia, by Goltzius ;<br>and others            | 5  |
| 196 | Virgin and Child, by J. de Mabuse ; and A Landscape, by<br>Elsheimer                   | 2  |
| 197 | Sketch of a Man— <i>in red chalk</i> ; and A Man playing a Guitar :<br>both by Watteau | 2  |
| 198 | Study of a Girl— <i>in red and black chalk</i> , by Watteau                            |    |
| 199 | A highly finished drawing, in water colours, by Watteau ; and a<br>pen and ink sketch  | 2  |
| 200 | Interior, with boors playing a guitar ; and another, by P. de<br>Koning                | 2  |
| 201 | A Landscape, with figures, by Van Goyen  |    |
| 202 | Views in Holland, by Rademaker   | 4  |
| 203 | Landscapes, by Both, Moucheron, and others   | 4  |
| 204 | A Wooded Landscape, by Waterloo  | 4  |
| 205 | Landscapes, by Poelemberg, Van Ulft, and others  | 7  |
| 206 | Pen and ink Sketch, by Rembrandt   | 4  |
| 207 | A Group of Figures, by F. Hals ; An Interior, by Dirk Hals                             | 4  |
| 208 | Various Studies, by William and Adrian Vandervelde                                     | 5  |
| 209 | Highly finished drawings, by W. Vandervelde  | 4  |
| 210 | Crucifixion, by J. Bellini ; and various other drawings                                | 6  |
| 211 | Study of a Figure, by Bassano ; and other drawings                                     | 8  |
| 212 | Various Studies, by Della-Bella  | 4  |
| 213 | Study of a Figure— <i>in red chalk</i> , by Jacopo, Pontormo, and<br>others            | 7  |

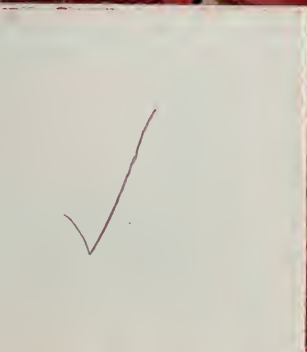
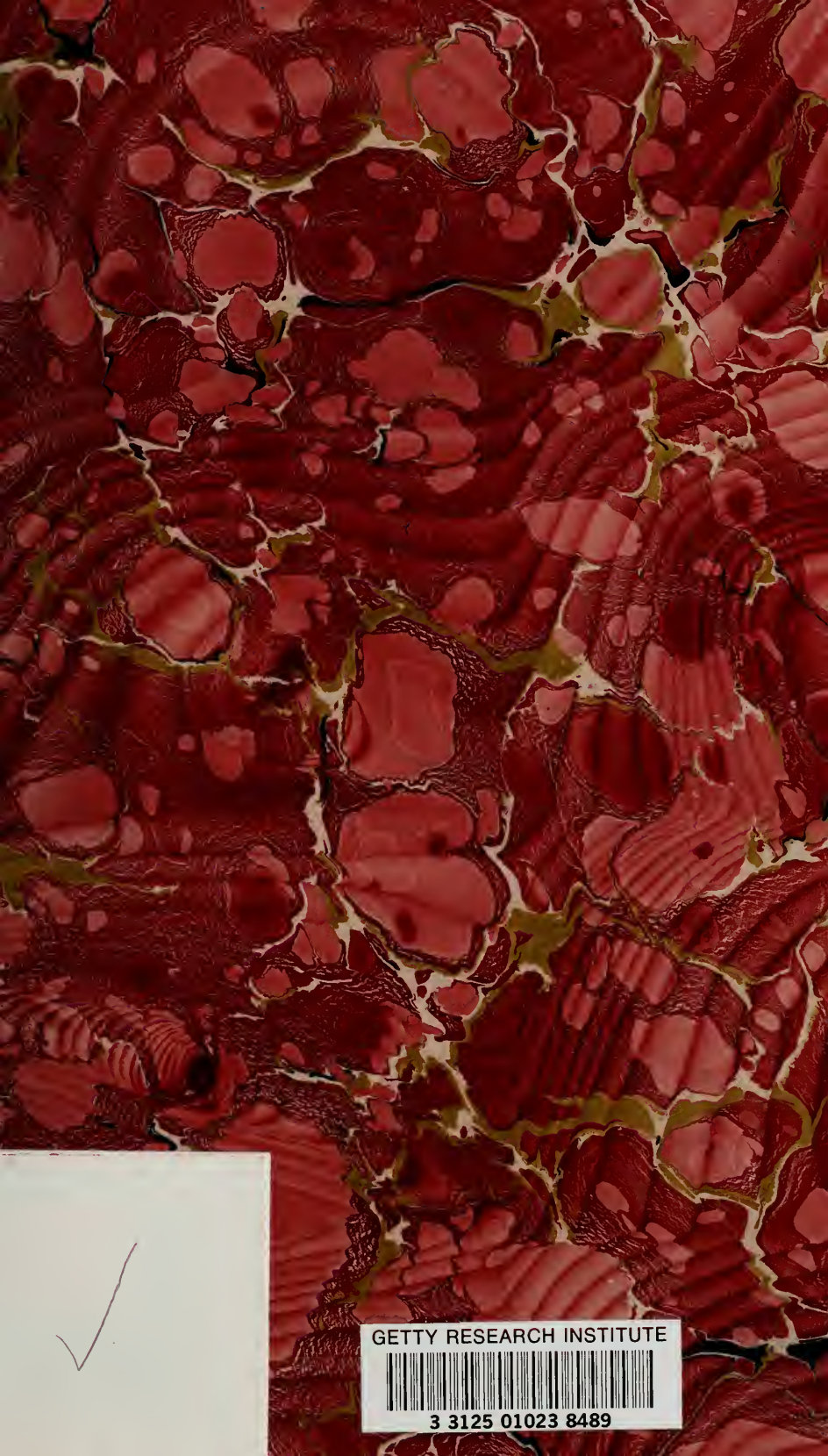
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| 214 | Drawing in red chalk, by Baccio Bandinelli; &c.<br><i>From the Richardson Collection</i>                  | 5  |
| 215 | Virgin and Child, by Francesco Vanni; and others, by Salvator Rosa; &c.                                   | 8  |
| 216 | The Decapitation of a Saint, by Guido; and others   | 3  |
| 217 | Various drawings, by Carracci   | 11 |
| 218 | Virgin and St. Francis, by Guercino, <i>from Sir Peter Lely's Collection</i> ; and various other drawings | 10 |
| 219 | A drawing in pen and ink, heightened with chalk, by L. da Vinci; &c.                                      | 4  |
| 220 | Portrait of a man playing a bag-pipe, by Jordaens; and two Landscapes                                     | 3  |
| 221 | Landscapes, by Paul Brill, and others   | 7  |
| 222 | A Coast Scene, by John Breughel; and various other drawings   | 6  |
| 223 | A Figure in red chalk, by Valentine; and other studies, by Imperiale and others                           | 7  |
| 224 | A highly finished drawing of a battle-piece, by Raymond de la Fage; and others, by Poussain; &c.          | 4  |
| 225 | Two coloured Landscapes, by Pillement   | 2  |
| 226 | A Wooded Landscape, by Claude; and other sketches, by Perelle   | 5  |
| 227 | A drawing of Cupids in red chalk; and a Landscape, by Boucher   | 2  |
| 228 | Two Solander Cases— <i>whole bound, and lettered "Old Drawings"</i>                                       |    |
| 229 | Three ditto   |    |

FINIS.









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